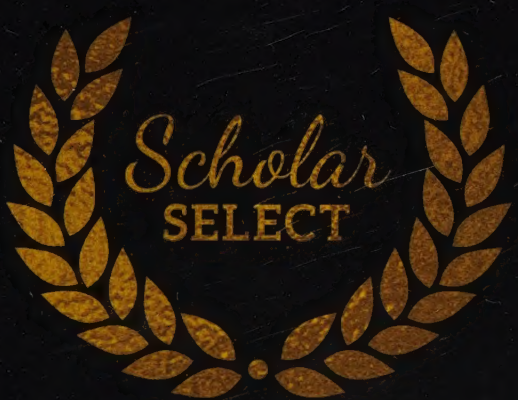
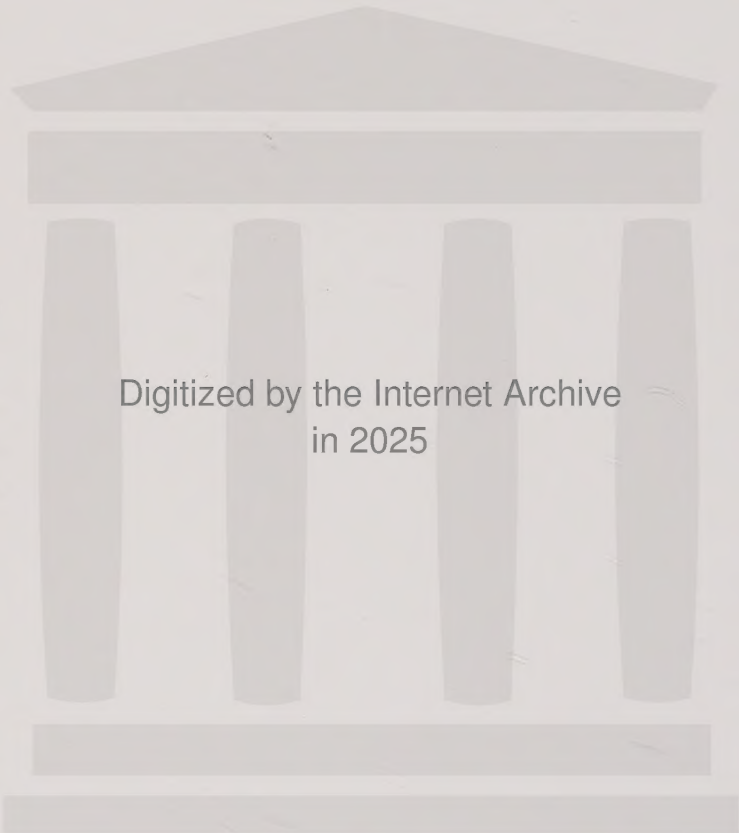
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Knole House, Its State Rooms, Pictures And Antiquities



BARON LIONEL SACKVILLE SACKVILLE-WEST SACKVILLE, C. ESSENHIGH CORKE


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KNOLE.



KNOLE HOUSE

ITS

STATE ROOMS, PICTURES AND ANTIQUITIES,

BY

LIONEL SACKVILLE WEST.

NEW AUTHORIZED EDITION. PRIVATELY PRINTED.

ILLUSTRATED FROM
ORIGINAL WATER COLOUR DRAWINGS BY
C. ESSENHIGH CORKE.

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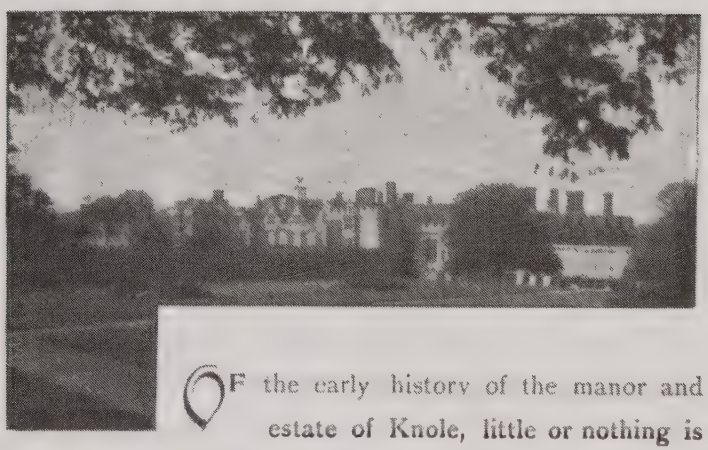
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KNOLE.



OF the early history of the manor and estate of Knole, little or nothing is known prior to the time of King John. Records of the time shew that in the fifth year of that reign (1204) Baldwin de Bethun, Earl of Albermarle, gave the manor of Knole as well as those of Bradbourne, Kemsing, and Seal, in "frank marriage" with his daughter Alice to William Mareschal, Earl of Pembroke. This William Mareschal was succeeded in the estates and title by his brother Richard, who however left no heirs; whereupon Knole became the property of Roger, son of Hugh Bigod, Earl of Norfolk, who had married

Maud, the Earl of Pembroke's sister, and on his death passed, by bequest, to his nephew. During the years which followed Knole changed hands several times; and in 1456 it was in the possession of William Fiennes, Lord Say and Sele, who by indenture, dated June 30th of that year, conveyed it to Thomas Bourchier, Archbishop of Canterbury, for four hundred marks, or roughly speaking, about £2,500 of our money.

Kilburne, in his Survey of Kent, published in 1659, states that Archbishop Bourchier "re-built the manor house, inclosed a park round the same, and resided much at it"; but it is uncertain whether he entirely demolished the then existing house before re-building. The somewhat primitive and mixed architecture of that portion of the house which faces east, points to the probability that he altered and added to the building, as he found it, rather than reconstructed it from its foundations.

Bourchier, at his death in 1486, bequeathed the manor and its appurtenances to his successors in the see of Canterbury.

Archbishop Moreton, his immediate successor, appears also to have spent considerable sums of money in

WEST FRONT.



embellishing and adding to the house. He is said also to have entertained King Henry VII. at Knole. Moreton died at Knole in 1500, and was succeeded by Archbishop Dene, who resided but little at this house, and dying in 1502 was succeeded by Archbishop Warham. Warham's successor was the celebrated Cranmer (1532-1537). He, being alarmed at the growing discontent caused by the vast wealth of the Church, made an apparently voluntary surrender of his palace of Knole to King Henry VIII. and his successors by indenture dated 30th November, 1538. In one of the rooms looking into the **Green Court,** east side, now used as a bedroom, and still known as Cranmer's Room, are five coats of arms of the Cranmer family in stained glass.

Henry VIII. does not appear to have been much at Knole; and in 1550 it was granted by his successor, Edward VI., to John Dudley, Earl of Warwick, afterwards Duke of Northumberland. Three years later, after the Duke's execution, Knole reverted to the Crown, but was granted away by Queen Mary to her cousin, Cardinal Pole, for his life. At his death Queen Elizabeth resumed possession of it, and shortly afterwards conveyed it to her favourite, Robert Dudley, Earl of Leicester. In 1566,

Leicester for some unknown reason, restored it to the Queen, leaving however a record of his ownership in one of the principal galleries, which is still known as the **Leicester Gallery.** In 1567 or 1569 Queen Elizabeth granted the house and manors of Knole to her cousin, Sir Thomas Sackville, whose mother was Margaret Boleyn; he was afterwards created Baron Buckhurst and Earl of Dorset. Until 1603, however, the house and manor were leased to the family of Lennard (of Chevening), who resided there, and it was not until that year that Lord Buckhurst finally took it into possession. It is said that the Queen's motive for bestowing this house on Thomas Sackville was, "to keep him near her Court and Councils, that he might repair thither on any emergency, with more expedition than he could from his seat of Buckhurst in Sussex, the roads in which County were at times impassable." Buckhurst near Withyham in Sussex had been the seat of the Sackvilles for many generations, having come into the family by the marriage of Sir Jordan de Sackville with Lady Ela de Dene, heiress of the Manor of Buckhurst, in the reign of Henry II. She was the founder of the Abbey at Bayham, near Lamberhurst in Kent, where her tomb is still to be seen. Thomas

GLADE IN THE PARK.


KNOLL PARK

Sackville, 1st Earl of Dorset and Lord Treasurer to Queen Elizabeth, undoubtedly did much to beautify Knole House, both externally and internally, though it is difficult now to state the exact extent of his improvements. It is however, certain from the evidence of the old drawings



Bracken in Knole Park.

and prints of the period that the main construction and external features of the buildings have been little, if at all, interfered with or altered since his day. Most of the leaden waterspouts still in use on the house bear the initials and arms of Thomas Sackville with the date 1605·

Lord Dorset, besides filling several important offices of State under Elizabeth and James I., was a man of considerable learning, and possessed of no mean poetic talent. He was the author of a tragedy entitled "Gorboduc," which was performed before Queen Elizabeth at Whitehall. He also wrote "The Mirrour for Magistrates," a poem illustrating the lives of well-known characters of English History from the date of the Conquest. He died in 1608, whilst attending a Royal Council, and since his death Knole has been uninterruptedly in the possession of his direct descendants.







KNOLE stands in a well-wooded and undulating park of about one thousand acres, in which there are some fine specimens of beech, oak and chestnut, one beech-tree, known as the King Beech, being considered one of the largest in the country.



A Glade in Knole Park.

The main approach to the house is from the town of Sevenoaks, but from this side little idea can be gathered of the full extent of the building. The house, as a matter of fact, comprises seven distinct courts and contains 365 rooms and 52 staircases. It occupies nearly four acres of ground, while the extent of the roof has been computed at 7 acres. The best views to be obtained are those from a corner in the garden known as the Duchess' seat, and from a large expanse of open ground, called the Cricket Plain on the North-East side.

The garden is situated on the Southern side of the house, and is enclosed by a high wall, being thus entirely shut off from the park. The main plan of the garden has scarcely been altered since the beginning of the seventeenth century, as can be seen from the prints of that time. In front of the house there is a broad gravel walk with a grassy bank sloping up from it, to the "bowling-green," a large area of level lawn. To the right of this there is an apple orchard, said to have been planted in the time of Charles I., and along the wall beyond it runs a grass walk, with a border of herbaceous plants. Other portions include a small rock-garden, which is quite a recent addition, and a sunk-garden surrounding a pond

BEECH TREES IN THE PARK.


KNOLE PARK SEVENOAKS

called the Looking-Glass Pond. Near one of the three iron gates which lead out into the Park, and known as the Bush Gate, there is a grove of lime trees which has been formed by the branches of the original and centre tree growing downwards into the ground and there taking root. This has been repeated until now there are three or four complete circles of trees, thus affording a shelter from the sun on the hottest days. A large shrubbery called the Wilderness forms the remainder of the garden.

The principal entrance to the house is under a massive tower, standing nearly in the centre of the north-west face of the building. This leads into the largest of the seven Courts, known as the Green Court, in which there are two bronze casts, one of the Gladiator Repellens, and the other of Venus rising from the bath. On the opposite side of the Court facing the porter's lodge, is a fine oriel window over an archway, which leads into the second or Stone Court. This window is in a room which was formerly Archbishop Bourchier's Chapel; and carved on one of the stone corbels in this room is his devise a "Bourchier Knot." Through the archway under Bourchier's window is a stone lobby, known as the Inner Wicket. Oak doors on the right and left of this lobby lead to the private



The Bourchier Tower.

rooms; while opposite is the entrance to the Stone Court. Immediately facing this entrance is a large balcony, which

STONE COURT.



extends over the whole breadth of the Court, being supported by eight Ionic columns, and surmounted by a fine shield carved in stone, bearing the Arms of the Cranfield family, which was placed there probably to commemorate the marriage of Lady Frances Cranfield, heiress of the Earl of Middlesex, with Richard Sackville, 5th Earl of Dorset.

A small door under this balcony leads into a passage, from which issues the entrance into the Great Hall. The horns under the balcony are those of an Elk, found in a bog in Ireland, and were presented to the 6th Earl of Dorset in the reign of Charles II. There is also a Rhinoceros horn of remarkable size.



THE GREAT HALL.

THIS ROOM, which was formerly used as the Banqueting Hall, is of fine proportions, being 75 feet long and 36 feet wide. The upper end, where the floor is raised, formed the dais, where the table stood reserved for the owner, his family and guests, while "below the salt" at long oak tables, sat the humbler guests, servants and retinue. In one of the private rooms, called The Colonnade, there is a list of the persons who dined daily in this hall in the time of Richard, 3rd Earl of Dorset, in 1624. It contains in all 126 names. Eight persons dined "at my Lord's table," viz.: My Lord, My Lady, My Lady Margaret, My Lady Isabella, Mr. Sackville, Mr. Frost, John Musgrave, Thomas Garret. At the Parlour Table twenty-one persons sat, including Mr. Legge, the Steward,



Mr. Dupper, Chaplain, Mr. Caldicott my Lord's favourite. At the Clerk's Table twenty-one also, amongst them the Yeoman of the Pantry, The Clerk of the Kitchen, The Slaughterman and Loury, a French boy. At the Long Table there were 47 accommodated—here sat The Scrivener, The Yeoman of the Wardrobe and of the Granary, The Groom of the Great Horse, several Footmen and the Groom for the Strangers' Horse, The Postilion, The Bird-Catcher, The Huntsmen and two men to carry wood. Next came the Laundry-Maid's Table, which included Grace Robinson, a Blackamoor, and at the Kitchen and Scullery table sat another Blackamoor, called John Morockoe. Only one of the oak tables remains, and on it are now placed the various patents of nobility granted to the Sackvilles, from the time of Queen Elizabeth to the present day, some of them being beautifully illuminated, and include portraits of Queen Elizabeth, James I., Charles II., with the seals of each sovereign attached.

The room is panelled in oak, which until lately was painted yellow; this paint was scraped off in 1904, when several former coats of paint were discovered underneath the yellow amongst others a sky blue and a white one. It has now been left the natural colour of old oak, which adds

greatly to the impressive appearance of the room. Whilst this work was being done, behind one of the panels was found an old play bill of the eighteenth century, advertising a play to be given at Drury Lane, in which Peg Woffington was to appear. There were also found several long clay Churchwarden pipes. The high oak screen with the Minstrel's Gallery above it was erected at the beginning of the seventeenth century by Thomas Sackville, 1st Earl of Dorset, and was formerly of the same yellow colour until restored at the same time as the rest of the wood-work. It is boldly carved and bears the arms of the Sackville family.

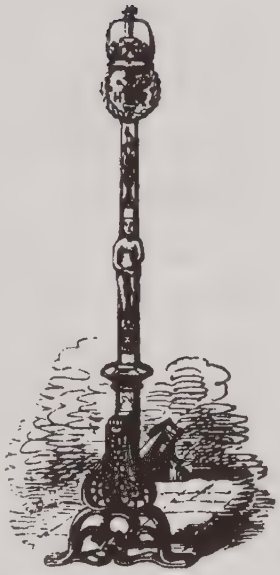
At the end opposite to the screen stands a fine and very valuable antique marble statue of Demosthenes, purchased in Italy by the 3rd Duke of Dorset in 1770 from an English resident in Rome called Jenkins. There is another statue of Demosthenes similar in all essential parts to this one in the Braccio Nuovo in the Vatican in Rome—they are both of them inspired by a bronze statue, the work of an artist called Polyeuktos, which was placed in the market place of Athens in the year 280 B.C. *

*See report of meetings of the Imperial German Archæological Institute in Rome, Winchelmann Celebration 1902.

GREEN ' COURT, WEST.



The two fire-dogs of steel and iron which stand in the large open fire-place were originally the property of the Boleyn family; one bears the arms of Henry VIII. and the initials H.R. and the other a falcon crowned, from which issue white and red roses (a cognizance of Anne Boleyn) with the initials H.A.



Anne Boleyn's Fire-Dogs.

The hall is now frequently used as a dining room, on which occasions it is certainly seen to its best advantage. The pictures, amongst which are four very fine Van Dycks, are lit up by electric light; and on the long oak table under the windows which runs nearly the whole length of the room, there is an imposing display of Charles II. silver, arranged, in three rows; a table under the statue of Demosthenes is covered with silver-gilt plate, the most noticeable pieces being two large Charles II. rose-water dishes and a handsome beaker of the same period, also a gilt coffee pot with the Arms of Queen Anne. On the mantelpiece and round

the walls there is an old dinner service of pewter engraved with the family arms. There are thus three complete different sets of plate, one of silver-gilt on the dining table, one of silver on the long oak table and one of pewter on the mantelpiece.

That this room was the scene of many a festive gathering is testified to by the following poem which appeared in 1830 in Armiger's "Sportsman's Vocal Cabinet," the occasion of the banquet being to celebrate a great run with Sir John Dyke of Lullingstone's hounds in the eighteenth century.

Fox-Hunting Dinner at Knole.

WHEN parting at *Cobham*, his Grace let it fall,
"Tell my friends I expect them at *Knole's* ancient hall,
To-morrow at seven; and this understand,
Let each bring a neighbour, or friend, in his hand:
For we mean to be gay, and that time shall give place
To the sweets of the bottle, and charms of the chase."

Old *Time* heard the mandate, and pleas'd at the sound,
The Duke's invitation flew speedily round:
The hall was lit up by the great chandelier,
And its panels adorn'd with the spoils of the deer;

GREEN COURT, EAST.



Where the tale of *Actæon* was painted to life,
And the huntress *Atalanta*, *Meleager's* wife.

But above all the rest, to improve the design,
The table was cover'd with excellent wine.
His Grace took the chair, as becoming a lord,
And these were the lads that sat down at his board:
Sir *Horace* below did duty in prime,
A better could not be selected by time.

Honest *Homewood* came to partake of the sport,
And the *Tildens* were there from *Old Ifield Court ;*
Next *Dering*, Sir *Edward*, the county's delight,
Who always stood up for the *Kentish* man's right:
Then *Twisden*, Sir *Roger*, a sportsman more bold
Ne'er cross'd o'er a saddle in heat or in cold.

Stout *Boghurst* was there, who had sat himself down
By *Symmonds*, Recorder of *Rochester* town,
And opposite *Whiffle*, a talkative elf,
Who always was telling strange things of himself,
'Squire *Hoare*, and young *Stanhope* from *Chevening Place ;*
And these were the friends that surrounded his Grace.

Comport of the castle, and old brewer *Best*,
Whose Butt has been famous from east to the west ;
Bill Edmeads of *Nutsted*, and two or three more,
The whole, in conjunction, might make up a score,
Beside a few stanch hounds, the best of the breed,
Which ever were famous for keeping the lead.

A bugle was sounded, the mirth to begin,
When bounce went the corks, as the punch was brought in ;
All forms of distinction were banished aside,
No thoughts on precedence, the offspring of pride.
All, all, was true friendship, that never beguiles,
That springs from the heart enliven'd by smiles.

The Duke claim'd attention, all answer'd, "Hush ! hush !"
While he held up his bumper, and shew'd them the brush,
This sentiment gave (the hall rang with the sound),
"All jovial fox-hunters ! wherever they're found."
Now round flew the toast, and to crown it with glee,
We demanded the chorus of "three times told three."

Thus with high tales of sporting, the hunter's delight,
And libations to *Bacchus*, we shorten'd the night ;
The wine was so potent, the spirit so good,



EDWARD SACKVILLE—4TH DUKE OF DORSET.
(Van Dyck.)

That to honor the Duke we took in a flood :
All, all, was good humour, till young squire *Hoare*,
Fell back in his chair, and could take in no more.

Now merry *Frank Mackwreth*, a little afloat,
Emptied his glass down the young squire's throat;
This trifle excepted, our joys were complete;
And the bugle now sounds for the guests to retreat :
Upstanding, uncover'd, was claim'd from the host,
And fresh bumpers were fill'd for Sir *Horace's* toast.

" May health ! peace ! and plenty ! still wait on his Grace,
With a son like himself, and no end to his race !"
Thus ended the meeting, and fox-hunters gay
Remounted their steeds, and rode cheerful away.
Diana was up, for she knew they must roam,
And kindly assisted in lighting them home.

The most striking picture is Van Dyck's portrait of Edward Sackville, 4th Earl of Dorset, which hangs over the fire-place. This Lord Dorset held, amongst other offices, that of Chamberlain to Charles I., and the key which is attached to the frame is his key of office, which he is represented in the picture as wearing on his right hip. Clarendon in his History of the Rebellion thus speaks of

Standard which had been taken by the Parliamentary forces. It is said that he took the execution of Charles I. so much to heart that he never stirred out of his house afterwards.

In 1645 the Parliamentary Commissioners held a Court of Sequestration at Knole when they deprived the Earl of Dorset of this property, which however was afterwards restored to him. Two or three years previously the house had been visited by a company of rebel horse, who, besides doing damage in the house to the extent of £120, took away five waggon-loads of arms, which may account for the fact of there being no armour now remaining. Lord Dorset had no cause to love the Parliament men, as his son, Edward, in 1625 was taken prisoner by them and killed.

PICTURES.

James, Marquis of Hamilton. *Van Dyck*
Edward Sackville, 4th Earl of Dorset. *Van Dyck*
Sir Anthony Cope. *Van Dyck*
Frances Cranfield, wife of 5th Earl of Dorset. *Van Dyck*
Jean Louis de Nogaret, Duc d'Espernon 1554-1642. *Porbus*

SOUTH FRONT (FACING W.)



The Three Brothers Coligny— *Porbus*
Odet, Cardinal de Chatillon, 1515-1571.
Francis, Sieur d'Andelot, 1521-1569.
Gaspar, Admiral of France, 1516-1572.

King George III. *Sir Joshua Reynolds*

King George IV. *Sir Thomas Lawrence*

Queen Charlotte. *Sir Joshua Reynolds*

Robert Devereux, Earl of Essex. *Dobson*

COATS OF ARMS IN THE WINDOWS.

Arms of Sackville and Dean.

Arms of Sackville quartering Den, Aguillon, Dallingridge, Neuile Courcy, Curzon, and Cranfield.

Arms of Sackville.

Arms of Vere, Earl of Oxford, quartering seven others.

Arms of Robert Devereux, Earl of Essex.

THE STAIRCASE.



THE walls of the passage leading from the Hall to the principal staircase are painted in "grisaille," which style of decoration is carried out on the walls of the staircase itself and in many other parts of the house. (This staircase was copied in oak for the British Pavilion at the Paris Exhibition of 1900).

In a case on the landing are the coronation robes, coronets and court costumes of the 3rd Duke of Dorset. The chairs on the landing at the top of the staircase are the state chairs of Lord Whitworth when Viceroy of Ireland. He was the second husband of the 3rd Duchess of Dorset. The lantern hanging from the ceiling is worthy of notice from its quaintness of design and the primitive contrivance for adjusting its elevation.


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There is a door on the landing which opens on to a perpendicular shaft running from the floor above to the bottom of the house, in which shaft there hangs a rope providing a means of escape from a secret room or hiding place above. From this secret room a full view into the Ball Room can be obtained through an eye-hole, bored through the carved freize of the Ball Room. Means of entrance to the secret chamber are afforded by a trap door above it and also by three steps, which are made to slide from their position, and by their removal give access, although rather a narrow one, to the room.

PICTURES.

A view of Dover Castle with the procession of the Lord Warden after having taken the Oath of Office at a Court of Shipway. *Woctton*

Other Archer, 6th Earl of Plymouth. *Saunders*
He married Lady Mary Sackville, 1811-1833.

A Battle Piece. *Borgognone*

Giardini, a Violinist. *Gainsborough*

John Frederick, 3rd Duke of Dorset.

Opening on to the landing at the top of the stairs are two doors, that on the right leading into the Ball Room, and that on the left into the Brown Gallery.

THE BROWN GALLERY.



THIS gallery, also known as the Reformers' Gallery on account of the portraits of Martin Luther, Melancthon and Pomeranus, is eighty feet in length, and is panelled in oak with an arched ceiling divided into compartments by oaken fret work. The portraits on the walls are interesting, not so much for their artistic merit as for the fact that they represent most of the celebrated men during the reigns of Henry VIII., Mary, Elizabeth, and James I. They are nearly all of them painted on wooden panels, and were evidently painted as a set, since they are all of one size and similar in character.

The furniture consists of chairs, armchairs and settees of the 16th and early 17th centuries, and they are covered for the most part in old embroidered velvet. In fact the

BROWN GALLERY.



English furniture at Knole is one of the most remarkable features of the house, since every period from the time of Queen Elizabeth is fully represented, and the chairs themselves most carefully preserved.

PICTURES

Lady Anne Clifford, 3rd Countess of Dorset. *Cornelius Janssens*

Richard Sackville, 3rd Earl of Dorset. *Cornelius Janssens*

Portrait of a Gentleman, dated 1543.

King James 1st.

William 1st, Prince of Orange.

Sir Philip Sidney.

Isabella Clara Eugenia, Governess of the Low Countries.

Portrait of a Lady.

Portrait of a Gentleman.

Francis, Duke of Guise 1519-1563.

Alexander Farnese, Prince of Parma 1545-1592.

Henry II., Duke de Montmorency, 1595-1632.

Charles, Duke of Bourbon, 1489-1527.

Henry of Lorraine, Duke of Guise 1550-1588.

Don John, Duke of Austria 1546-1578.

Alphonso d'Avalos, Marquis del Guasto 1504-1546.

Robert Blake, Admiral, 1589-1657.

Richard Bancroft, Archbishop of Canterbury 1544-1612.

Harry Howard, Earl of Northampton 1539-1614.

Robert Cecil, 1st Earl of Salisbury 1561-1612.

Ferdinand Alvarez, Duke of Alva 1508-1581.

King James I., 1566-1625.

Thomas Howard, Earl of Suffolk, d. 1626.

Thomas Egerton, Lord Ellesmere, 1540-1616.

Sir Walter Mildmay, d. 1596.

John Whitgift, Archbishop of Canterbury, 1530-1604.

Sir James Wilford.

Thomas Sackville, 1st Earl of Dorset, 1527-1608.

Sir Francis Drake, 1545-1596.

Charles Howard, Earl of Nottingham, Lord High Admiral, 1535-1624.

Sir John Norris, Naval Officer.

Thomas Howard, 4th Duke of Norfolk, 1536-1572.

George Clifford, Earl of Cumberland 1558-1605.

Sir Francis Walsingham, 1536-1590.

Robert Dudley, Earl of Leicester 1532-1580.

Queen Elizabeth, 1533-1603.

Sir Christopher Hatton, Lord Chancellor, 1539-1591.

William Cecil, Lord Burleigh, 1520-1598.

Thomas Ratcliff, 3rd Earl of Sussex, d. 1583.

Henry Fitz Alan, Earl of Arundel, 1506-1569.

Roger Bacon (Friar Bacon) 1214-1294.

John Dudley, Duke of Northumberland, 1502-1558.

William Herbert, 1st Earl of Pembroke, d. 1569.

Queen Mary, 1517-1558.

Sir Thomas More, Lord Chancellor, 1480-1535.

Thomas Cranmer, Archbishop of Canterbury 1489-1556.

Stephen Gardiner, Bishop of Winchester, 1483-1556.

John Fisher, Bishop of Rochester, 1459-1535.

Earl of Surrey.

Thomas Cromwell, Earl of Essex, 1480-1540.

Queen Catherine of Aragon, d. 1537.

King Henry VIII., 1491-1547.

Sir Thomas More, Lord Chancellor, 1480-1535.

Cardinal Wolsey, 1471-1530.

John Wickliffe, Reformer, 1324-1384.

Geoffrey Chaucer, Poet.

Jane Seymour, third wife of Henry VIII.

Edward VI., 1537-1553.

Henry Carey, Lord Hunsdon, 1591.

Rodolphus Agricola, 1443-1485.

Portrait of a Lady.

Head of a Young Man.

Portrait of a Gentleman.

Erasmus, 1467-1563.

Portrait of a Gentleman (Half-length).

Portrait of a Lady.

Anne, Countess of Hume, daughter of Richard, 5th Earl of Dorset. *Mytens.*

King Charles II.

Henry, 7th Baron Abergavenny, 1558-1641.
He married Mary Sackville, daughter of Thomas, 1st Earl of Dorset.

Francis 1st, King of France.

Dutch Boor.

King Edward 1st.

Dutch Housewife.

Dutch Boor.

Martin Luther, 1483-1546. Melancthon, 1497-1560, and Pomeranus.

James Cranfield, Earl of Middlesex. *Dobson.*

Edward Cranfield, 2nd son of Lionel, Earl of Middlesex. *Dobson.*

Lionel Cranfield, Earl of Middlesex. *Dobson.*

Head of a Youth, blowing a Pipe. *Ascribed to Murillo.*

Richard, 3rd Earl of Dorset.

Lord Hunsdon.

William Paulet, 1st Marquis of Winchester, d. 1572.



From the window at the end of the Brown Gallery a pretty view is obtained of part of the garden, with a broad grass walk leading up through an avenue of trees to some fine wrought-iron gates of the time of Queen Anne. On the right, opening directly out of the gallery, are two small rooms known as Lady Betty Germaine's Rooms.

LADY BETTY GERMAINE'S ROOMS.



THESE were occupied during the first half of the eighteenth century by Lady Betty Germaine, who was the daughter of the Earl of Berkeley, and second wife of Sir John Germaine. She was a lady in waiting to Queen Anne, and an intimate friend of the first Duchess of Dorset. On her death in 1769 she left Drayton House, Northamptonshire, and a legacy of £20,000, with half the residue of her estate to Lord George Sackville, 3rd son of Lionel, 1st Duke of Dorset, who thereupon took the name of Germaine. She appears to have been an accomplished needlewoman, for the curtains and hangings of the bed in this room, and the covers of the chairs in the next, her sitting room, are examples of her skill, and there are several counterpanes and curtains in different parts of the house which are ascribed to her.

The high-backed chairs are of the period of Charles II., and the carpets are of a quaint and uncommon design.

PICTURES

Thomas Durfey. *Vander Gutch*

Lionel Sackville, 1st Duke of Dorset. *Godfrey Kneller*

Dean Swift. *After Jervas*

PICTURES IN SITTING ROOM.

Portrait of Lady Betty Germaine.

A Lady at her Toilet. *F. Mieris*

Landscape. *Wouvermans*

The Salutation. *Rembrandt*

Musician. *Teniers*

Study of an old Man.

Quack Doctor. *Teniers*

Stable. *Wouvermans*

Sir Anthony Cope.

Possibly a study by Van Dyck for the large portrait in the Hall.

Portrait.

Earl of Carey. *Holbein*

Thomas, 1st Earl of Dorset.

Guillaume, Baron de Montmorency. *Holbein*

Charles the Fifth.

Martin Luther. *Holbein*

Lady Margaret Sackville, Countess of Thanet. *Mytens*

Mary, Queen of Scots, when a child.

Margaret, Queen of Spain.

Isabella, Duchess of Brabant.

Prince Maurice of Nassau and Orange, younger son of William the Silent, 1567-1625.

Anne Boleyn.

Phillip, the 3rd, King of Spain.

Albertus, Archduke of Austria.

Raphael. *Raphael*

The Flight into Egypt. *Bassano*

Cupids. *Parmegiano*

Holy Family. *Perugino*

An old label at the back of this picture says "It was painted by Pietro Perugino, the Master of Raphael, for the Nuns of La Madonna di Monte Lena at Perugia, from whom it was purchased by T.J. in 1769 and sold to the Duke of Dorset in Rome in 1770."

Holy Family. *Titian*

Judith with the Head of Holofernes. *Garofalo*

The offering of the Wise Men. *Mazzolina dia Ferrare*

The Nativity. *Van Dyck*

These Italian pictures were all purchased by the 3rd Duke of Dorset, the receipts for which are still extant. He paid £50 a-piece for them.

On the opposite side of the Brown Gallery a door leads to the Spangled Bedroom.

SPANGLED BEDROOM



THE SPANGLED BEDROOM.



THE furniture and bed in this room were given by King James I., and are covered with red silk, ornamented with gold thread and silver spangles. The oak carving near the windows, and the fire-place are worthy of notice.

In front of the bed is a very fine and valuable Oriental carpet, of beautiful colour and design, also a large leather screen in one of the corners. The walls are hung with tapestry, which like most of the tapestry in the house is of Flemish workmanship.

The silver on the table near the bed is supposed to be Italian, probably Genoese work, although it bears a strong resemblance to the silver filagree work of India, by which it was probably inspired.

If it is true that the first accurate clock in England was set up at Hampton Court in 1540, it may certainly be presumed that clocks were not generally in use at the time when these rooms were inhabited. It will be noticed that here and in other rooms in this part of the house there are large hour or sand glasses, which served to mark the time. That the fire-places were not sufficiently large to warm the galleries and larger rooms may be inferred from the presence of the brass braziers which, filled with live embers, were probably placed in parts of the room remote from the heat of the fire.

PICTURES

Henry, Duke of Gloucester, b. 1640, d. 1660. *Tyssen*

Youngest son of Charles I.

Charles II.

James Compton, 3rd Earl of Northampton, d. 1681. *Dobson*

Son of Spencer, and Earl, and father of Lady Mary, wife of Charles, 6th Earl of Dorset.

Replica of a picture at Castle Ashby.

SPANGLED BEDROOM

(Coronation Robes of the Dorset Family).



THE
SPANGLED DRESSING ROOM.



THE small room leading out of the spangled bedroom is called the spangled dressing room, and contains portraits of some of the ladies of the Court of Charles II. That which hangs over the door is supposed to be an early one of Nell Gwynne. This celebrated person before being received into favour by Charles II. lived for some time under the protection of Charles Sackville, 6th Earl of Dorset, then Lord Buckhurst.

Pepys in his Diary (13th July, 1667,) tells us "that my Lord Buckhurst hath got Nell away from the King's House (the Play-house) and gives her £100 a year, so as she hath sent her parts to the house, and will act no more." The following day he goes to Epsom "to the 'King's Head'; and hears that my Lord Buckhurst and Nelly are lodged at the next house, and Sir Charles Sedley with them: and

keep a merry house." The establishment of the "merry house" does not seem to have been a success, for on the 26th August the same authority says "that Nell is already left by Lord Buckhurst, and that he makes sport of her, and swears she hath had all she could get of him."

PICTURES

Early Portrait of Nell Gwynne.

La Belle Stewart, Duchess of Richmond. *Sir P. Lely*

Anne, Countess of Bedford. *Sir P. Lely*

Daughter of Robert Carr, Earl of Somerset. She died in 1684 of grief for the loss of her son, Lord William Russell, executed for treason in 1683.

Anne Hyde, Duchess of York. *Sir P. Lely*

Daughter of Edward, Earl of Clarendon. She married the Duke of York, afterwards James II., and was the mother of two Queens of England—Mary and Anne.

Anne Marie, Countess of Shrewsbury. *Sir P. Lely*

Daughter of Robert Brudenell, 2nd Earl of Cardigan. She was second wife of Francis, 11th Earl of Shrewsbury, who died in 1667 of a wound received in a duel with George Villiers, 2nd Duke of Buckingham. She is said to have held the Duke's horse during the duel, in the disguise of a page.

Henry Spencer, Earl of Sunderland. *Sir P. Lely*

Barbara, Duchess of Cleveland. *Sir P. Lely*

Daughter of William Villiers, Viscount Grandison, and one of Charles II.'s favourites. Died 1709, aged 69.

Mrs. Sackville. *Sir P. Lely*

SPANGLED BEDROOM---DOORWAY.



THE OLD BILLIARD ROOM.



THIS room, which is really part of the Leicester Gallery, contains a billiard .table, the lower structures of which are evidently of the time of Charles I., while the top or bed, with the cushions and pockets are of a later date. Round the table are several chairs so constructed as to fold up, and belong possibly to the period of the Protectorate or earlier. The copies of the Italian Masters are of nearly the same date as the originals, and are of a high order of merit.

PICTURES

Supposed head of Cleopatra.

Heraclitus, the Crying Philosopher. *Mignard*

Diana and Nymphs, discovered by Actæon. *After Titian*

The original of this and its companion picture opposite, were painted for Charles II. of Spain, and were in the Marquis of Stafford's collection.

Democritus, the laughing Philosopher. *Mignard*

Catarina Cornaro, Queen of Cyprus 1492-1546.
Giulio Romano

Ninon de l'Enclos, 1616-1706.

This extraordinary lady retained her charms to an advanced period of life. At 57 years of age she made the conquest of the Marquis de Sévigné. She was upwards of 60 when the Chevalier de Villiers fell upon his sword, on discovering the object of his passion to be *his mother*.

Venus and Cupid. *After Correggio*

Diana and Calisto. *After Titian*

Madonna and Child. *Carlo Dolci*

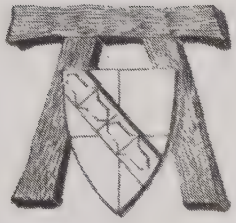
Head of a Poetess. *Domenichino*

The words which she is depicted as writing are :—"Sta pensando il cor, e la mia penna scrive, E per quello che penssa, e spire e vive".

Three Landscapes. *Salvator Rosa*

Magdalen. *Guercino*

THE VENETIAN BEDROOM



LSO opens out of the Leicester Gallery, and is so called from its having been occupied by Nicolo Molino, Venetian Ambassador at the court of James I., on the occasion of a visit to Knole. His portrait, by Mytens, hangs on the right side of the door. There is a magnificent state bed in this room with a finely embroidered silk bed cover and green Genoa velvet hangings. It is said that the bed and furniture were originally intended to furnish a room for the reception of James I., but were supplanted by those which are now in the room known as James I.'s Room. The tapestry on the walls is of a very fine quality and colour, as also is the Oriental carpet. It is interesting to note that the fire-place and window were designed by Inigo Jones, and are consequently of a much later date than the remainder of the decoration of the house, and that they are almost the only examples of that style to be met with at Knole. The portrait of one of the Doges of Venice

over the fire-place is by Paul Veronese. A cupboard in the corner contains some fine specimens of old Venetian glass.

A curious story is related in connection with the bed in this room. Some sixty or seventy years ago a most unpleasant smell was noticed to proceed from the bed, and



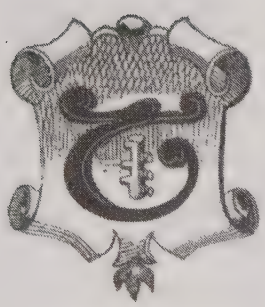
Chair in Venetian Bed Room.

in order to discover its cause the mattress was cut open, when it was found to be stuffed with old wigs, which were in anything but a wholesome condition—whether they had been substituted for the usual stuffing of feathers by accident or design, is not known.

AMBASSADOR'S ROOM.



THE LEICESTER GALLERY.



HIS is panelled in oak and furnished with Elizabethan and Jacobean chairs and sofas, one of the latter made with folding ends, being known as the Knole sofa. The embroidery on the small settees is remarkably fine. In the window which looks over the Park there is a small portrait of Herbrand de Sackville, executed in stained glass, with the following inscription :—" Herbrandus de Sackville, Præpotens Normanus, intravit Angliam cum Gulielmo Conquestore. Anno Domino, MLXVI. (Herbrand de Sackville, a Norman Prince, came into England with William the Conqueror, A.D. 1066). Near the fire-place stand two large scrolls, on which are inscribed illuminated coats of arms with the pedigrees of the Sackville and Curzon families. One was executed in 1589 for Thomas

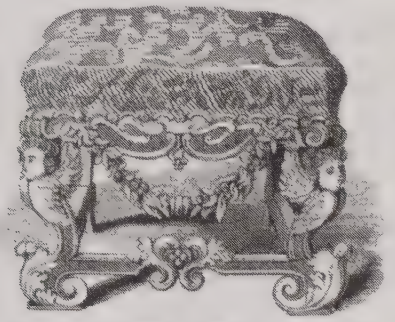
Sackville Lord Buckhurst, and one in 1623 for Edward, 4th Earl of Dorset, who married Mary Curzon, of Croxhall, in Derbyshire.

Besides several other good portraits by Mytens, there is at the end of the gallery a full length picture of James I. seated in a chair; and the chair in which the King is portrayed as sitting stands immediately below the picture.

Lionel Cranfield, 1st Earl of Middlesex, whose portrait by Mytens is in this gallery, was the father of Lady Frances Cranfield, who married Richard Sackville, 5th Earl of Dorset. As this lady's brothers all died without issue, she became heiress to her father's possessions and thus brought considerable wealth into the Sackville family. Her son, the 6th Earl of Dorset, obtained the title of the Earl of Middlesex in addition to that of Dorset, and when the Dukedom of Dorset was conferred on his son in 1720, the title of Middlesex became the courtesy title of the eldest son.

Lionel, 1st Lord Middlesex, was the son of Thomas Cranfield, a London merchant, and though as Clarendon says in his history "extracted from a gentleman's family, had been bred in the City, and being a man of great wit

and understanding in all the mysteries of Trade, had found means to work himself into the favour of the Duke of Buckingham." In 1621 James I. appointed him his Lord High Treasurer and made him Earl of Middlesex, but his former friend the Duke of Buckingham, being jealous of his success, induced the King to have him impeached for corruption, and he was eventually heavily fined and imprisoned in the Tower.



SETTEE IN THE LEICESTER GALLERY.

There is at Knole a great mass of his papers whilst Lord High Treasurer, which give a good insight into the economic conditions of the time and the household expenses of James I.

PICTURES

Isabella, daughter of Henry II. of France and Catherine de Medici. Married 1559 Phillip II., King of Spain
A. Moro

Phillip II. of Spain. *A. Moro*

Cosmo I. Duke of Tuscany 1519-1574. *Tintoretto*

This portrait was given by Cosmo III., Duke of Tuscany to Charles Sackville, 6th Earl of Dorset.

Catherine Fitz Gerald, Countess of Desmond.

A famous beauty remarkable for her longevity. The dates of her birth and death are not exactly known, but she is said to have lived at least 150 years. It is related that at the age of 90 she fell from an apple tree and broke her leg. If tradition can be believed, she was present at the Court of Edward IV., and still alive at the accession of James I. in 1603.

Henry Frederic, Prince of Wales. *Mytens*

Nicolo Molino, Venetian Ambassador at the Court of King James I. *Mytens*

The Miser. *Quentin Matsys*

Head of an old Man.

Theodore de Mayern, Physician to James I. and Charles I. *Dobson*

John Gay, Poet, 1688-1732. *Dahl*

Lord and Lady Arundel with Junius, their Librarian. *Van Dyck*

Liberti, Organist at Antwerp. *After Van Dyck*

A Florentine of the Strozzi family, possibly Cyrial Strozzi 1504-1565.

Joseph Addison, Poet and Secretary of State 1672-1717. *Jervas*

Unknown Portrait.

Ann Brett, Wife of 1st Earl of Middlesex. *Mytens*

King James I. *Mytens*

LEICESTER GALLERY.



Portrait of an old Man.

Masked Ball. *Tintoretto*

Lady Martha Cranfield, daughter of 1st Earl of Middlesex. *Mytens*

Married Henry Carey, Earl of Monmouth.

Edward Cranfield. *Dobson*

Lionel Cranfield, Earl of Middlesex. *Mytens*

Lord High Treasurer 1621. Died 1645.

James Cranfield, 2nd Earl of Middlesex. *Dobson*

Sir Ralph Bosville, of Bradbourne, Sevenoaks.

Jacob's Journey. *Bassano*

Portrait of a Gentleman. *Bassano*

At the end of the Leicester gallery there is a small china closet filled with chiefly Oriental china, the collection of Lady Betty Germaine, whose spinning wheel is also here, and beyond this closet again is the Brown gallery. A door opening out of this gallery leads on to a small staircase, which communicates with the Organ Room.

THE ORGAN ROOM.

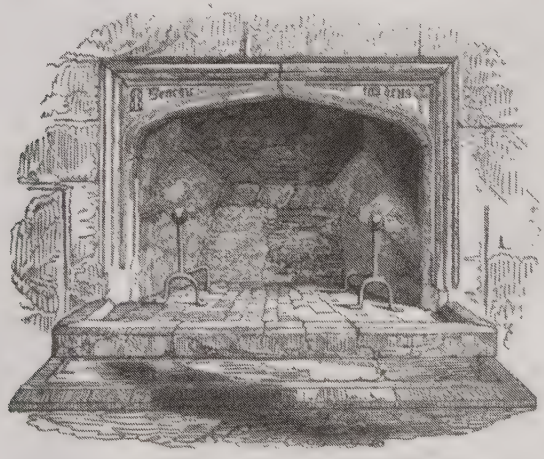


THIS room derives its name from an old organ standing by an opening in the wall which overlooks the Chapel. It is enclosed in an oak case, and bears the date 1623. The peculiarity of it is that the whole of the original pipes are of wood (oak), this material being no doubt used instead of metal, with the idea of producing greater softness and sweetness of tone. The date of the Spinet standing next to the organ, which was exhibited a few years since at the S. Kensington Museum Loan Collection is about 1610.

Parts of the walls are hung with tapestry, but the remainder are left bare, showing the oak boards, which are fastened in a somewhat rough and ready fashion and not framed into panelling. On a table in front of the


ORGAN ROOM.
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window are several old glass wine bottles found in the cellar, with the family arms on them, also some "leathern Jacks"; and two long glasses by the fire-place testify to the drinking powers of former days, as one of them is capable of containing at least "a yard of ale," and was doubtless intended to be emptied in one long draught.



FIRE-PLACE BEARING THE COGNIZANCE OF ARCHBISHOP BOURCHIER.

These two glasses are known as "My Lord's conscience and My Lady's conscience"—My Lady's being the longest. A curious old iron treasure-chest with a most complicated steel lock, stands by the door. This dates from the days of the Spanish Armada. Separated from this room by a few steps is the Chapel Room.

THE CHAPEL ROOM.



IN this room there is a large collection of old blue and white Delft and Oriental china. A screen of appliqué embroidery stands in one corner, said to be the work of Queen Elizabeth, and on each side of the fire-place are two Dutch "Picture Board Dummies," or almost life-sized figures painted on wood. The fashion of making "Picture Board Drawings" of this description and placing them in conspicuous places in houses, was introduced into England during the seventeenth century and probably originated in Holland. The two figures in this room represent





a lady and gentleman of the time of William III., or perhaps Queen Anne. The head-dress of the lady is a "Fontange" of lace. A very common form for these "Dummies" to take is that of a housemaid or lady dressed as a housemaid and holding a broom.

The tapestry represents the history of Noah conducting the animals into the Ark. A door in the far corner leads into the Chapel, or rather into the gallery or family pew, overlooking the Chapel.

THE CHAPEL.



IN the gallery are two very fine pieces of Flemish tapestry, one depicting the legend of Saint Veronica and the other St. Paul's healing of Eutychus. Covering the north wall of the Chapel, there is a large piece of Gothic tapestry representing scenes from the Passion of Christ, in which the colouring is remarkably well preserved. The tradition is that this tapestry was bought by Archbishop Cranmer for the Chapel, which was built by him. The triptych and carved groups of Saints over the altar, were given by Mary Queen of Scots to the Earl of Dorset who had been entrusted with the duty of informing her that her death-warrant had been signed by Queen Elizabeth. In the East window is a remarkable set of "grisaille" glass representing the twelve Apostles,

THE CHAPEL.



and there is some glass of the same kind in the window of the pew. The prayer books are of the times of Charles 1st or James 1st. In the year 1644 a sermon entitled "An



Chapel Doorway.

Alarm beat up in Sion to War against Babylon," was preached in the Chapel at Knole by Joseph Boden, Minister of God's Word and Pastor of the Church at Ashford in Kent, before the Committee of the County of Kent. Printed in London, 1644.

Returning by way of the Chapel Room, there is a small door leading into the Ball Room.


THE BALL ROOM MODEL

THE BALL ROOM.

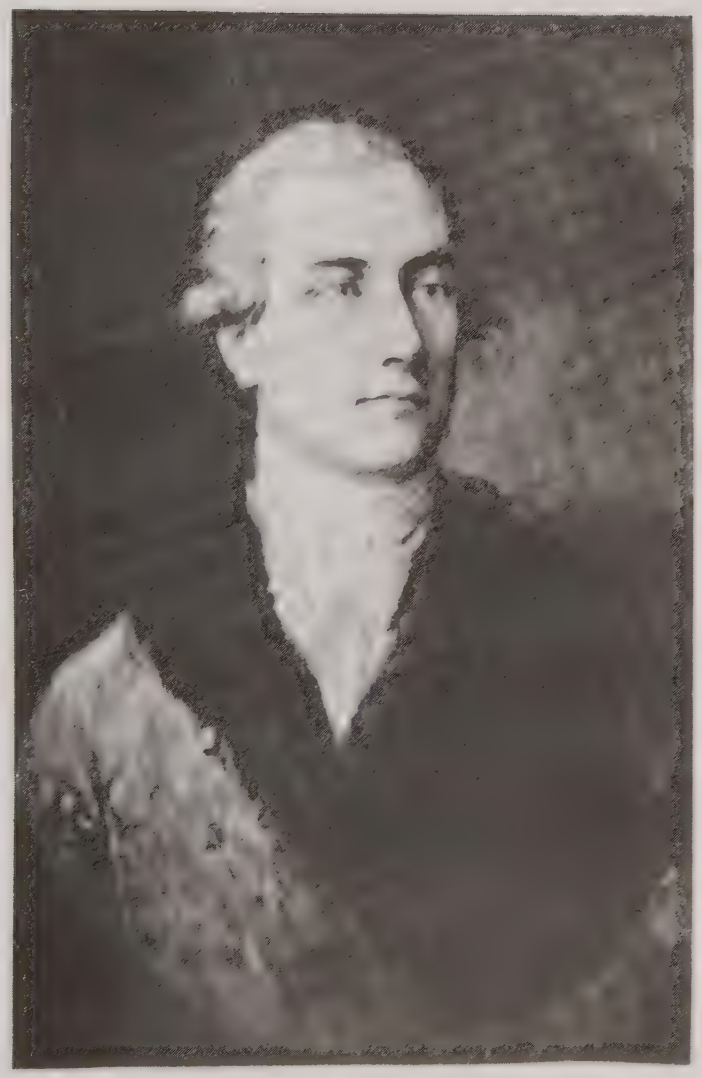


HIS, a large well-proportioned room, is panelled in oak, which is, and probably always was, painted white, in order to give more light. Above the panelling there is a broad frieze on which are carved, in high relief, grotesque figures. This room and the rooms beyond it, or at any rate their decorations, are of a later date than the portion of the house hitherto described, and were probably arranged in their present form by Thomas Sackville, 1st Earl of Dorset, at the end of the sixteenth century. All the rooms and galleries previously mentioned are of the Early English style, whereas the Ball Room, the Crimson Drawing Room, and Cartoon Gallery, bear evidence in the highly-decorated fire-places and ceilings, of

the introduction into England of the art of the Italian Renaissance. The marble fire-place is a particularly fine one, as also is the ceiling.

The pictures, nearly all of them of full length, consist of the portraits of the owners of Knole of the Sackville family, commencing with Thomas, Lord Dorset, in the time of Queen Elizabeth, and ending with the 4th Duke of Dorset, who was killed out hunting in Ireland in the year 1815. He, the last Duke of Dorset to possess Knole, was only five years old when he succeeded to the family honours on the death of his father, the 3rd Duke, in 1799. He was educated at Harrow and Christ Church, Oxford, and had only a short time come of age, when during a visit to his mother, who had married Lord Whitworth, then Viceroy of Ireland, he met with the accident, whilst hunting with Lord Powerscourt's hounds near Dublin, that ended in his death. He was not married, and on his death the title passed to his cousin, Charles Sackville Germaine, of Drayton House, Northamptonshire, who died, unmarried, in 1843, when the Dukedom of Dorset became extinct.

Knole, however, and the estates, passed, on the death



3RD DUKE OF DORSET.
(Gainsborough.)

of the 4th Duke to his sister, Lady Mary Sackville, who married firstly the Earl of Plymouth, and secondly Earl Amherst. She died without issue, and Knole, together with the estates and house of Buckhurst in Sussex, became the property of her sister, Lady Elizabeth, who married George John West, 5th Earl De La Warr, and was the mother of the present Lord Sackville.

This same Lady De La Warr, by her will, directed that Buckhurst should be the inheritance of her eldest son, and Knole that of her younger sons in succession.

Undoubtedly the finest picture in the Ball Room is a portrait by Gainsborough of the 3rd Duke of Dorset. The portrait of his wife, Arabella Diana Cope, is the work of Madame Vigée le Brun, who came to Knole for the purpose of painting it; Madame Vigée le Brun mentions this fact in her Memoirs, and describes the bedroom which she occupied and the furniture in it, which is still the same. She also relates that she was told by the Duchess that strict silence was to be observed at meals.

Anne, wife of Richard, 3rd Earl, whose picture, by Mytens, is in this room, was the daughter of George

Clifford, 3rd Earl of Cumberland, whose heiress she was, but she did not succeed in establishing her claims to all his possessions, which included the Castles of Appleby, Brougham, Skipton and Pendragon, until nearly forty years after his death. She was a woman of strong personality and considerable ability, and has left a record of her life and character in the form of a diary, a copy of which is in the library at Knole. From this we gather that her life with the Earl of Dorset was the reverse of happy. It is curious to read in her diary of the time she spent at Knole, and how she used to play in the Great Gallery, now called the Cartoon Gallery, at "Glecko," with the Steward. The quarrels with her husband were chiefly owing to his attempts to get possession of her money, as by "his excessive prodigality in housekeeping and other noble ways at Court,as tilting, masking, and the like," he did much to injure his estate. In his portrait, by Marc Gheeradts, he is represented as wearing the sword of his grandfather, Thomas Dorset, the guard of which is formed by the initials of his name, T.D. That Lady Dorset was not lacking in appreciation of her own position and importance may be gathered from the following story. A Mr. Joseph Williamson, Secretary of State to Charles II., wished to

nominate a member for the County of Cumberland, to whom she replied, "Sir, I have been bullied by an Usurper, I have been neglected by a Court, but I will not be dictated to by a Subject. Your man shall not stand."

Six years after the death of Lord Dorset in 1624 she married Phillip Herbert, Earl of Pembroke, and died in the 86th year of her age, in 1676.

Lionel Sackville, 1st Duke of Dorset, painted by Sir Godfrey Kneller, was a man of considerable distinction and filled several offices of importance during the reigns of the first two Georges. On the death of Queen Anne he was sent as Ambassador to Hanover to announce that event to George I. In 1720 he was made Duke of Dorset and next year Lord Steward of the Household, and acted as Lord High Steward of England at the Coronation of George II. He was twice Lord Lieutenant of Ireland, first in 1730 and again in 1751, and four years later was appointed Master of the Horse. He was also Lord Lieutenant of Kent, Constable of Dover Castle and Lord Warden of the Cinque Ports. He died in 1765.

Near the door leading to the staircase is a painted

Italian marriage chest in which it was the custom to keep the trousseau of the bride. The painting on it is the work of a Florentine artist and represents the Triumph of a Roman Conqueror.

The furniture is gilt, most of it covered in red Genoa velvet, and the best pieces are a sofa and arm chairs of the time of James I.

The carpet is an exceedingly handsome one of Indian manufacture, and dates from the 16th century. It was made during the reign of Akbar, Emperor of Delhi, who was a contemporary of Queen Elizabeth.

Among other fine things is a Buhl table from a design of Bérain, on which stands a valuable Dresden china jar with an Oriental pattern. There is also some very handsome dark blue Worcester china on another table, and a French Louis XV. clock.

The date of the large gilt sconces, which have been lately fitted with electric light, is 1720.

The case in the bow window contains some remarkably fine specimens of Vincennes and Sevres china decorated

by Chavaux, Evans, Ledoux, and Le Guay. They were the gift of Napoleon the Great to Lord Whitworth, 2nd husband of the 3rd Duchess of Dorset. Lord Whitworth was Ambassador to Paris, and previously to St. Petersburg, The following autograph letter, which is among the papers at Knole, from Nelson to him, then Sir Charles Whitworth, is of interest, and is believed not to have been published before :—

" Foudroyant off Malta, February 26th, 1800.

My Dear Sir,

I certainly feel under the highest obligations to Your Excellency for obtaining from His Imperial Majesty the cross of Malta for Lady Hamilton and Captain Ball, two persons who have merited it more for their services at Malta for these 16 months past, or will adorn it more can never be looked for in any other. My uncommon good fortune has put the Généreaux 74, and a large Storeship into my hands on the 18th instant, having on board 2,000 Troops with provisions and stores for the relief of La Villette. I have presumed to lay at His Imperial Majesty's feet, the Sword of the French Admiral Perrie who was killed in the little firing which took place, and have sent it

with my letter to Count——, His Minister to H.S. Majesty, in order to its being forwarded to St. Petersburg ; this fortunate capture must facilitate the fall of La Villette, for unless the French send their fleet from Brest into the Mediterranean, they have no force to protect a relief, the Ships in the harbour in consequence of this capture are fitting for Sea, which is a sure indication of their thinking of a surrender. I am keeping a good look, and hope to have them, which will complete the destruction of the French Egyptian fleet, and enable me to say that this War I have assisted at the Capture of 20 Sail of the Line and 5 Admirals, it is then my resolution to retire, for such fortune can never continue. With every sentiment of Respect, Believe me, Your Excellencys,

Most obliged Servant,

Bronté Nelson.

His Excellency Sir Chas. Whitworth, K. Bt."

PICTURES

Thomas Sackville, 1st Earl of Dorset 1536-1608.

Lord High Treasurer to Queen Elizabeth.



ARABELLA DIANA COPE—3RD DUCHESS OF DORSET.
(Hoppner.)

Lady Margaret Howard, daughter of the Duke of Norfolk
Lucas de Heere

Married 2nd Earl of Dorset, b. 1591

Cecelie, daughter of Sir John Baker, of Sissinghurst, Kent
Married Thomas, 1st Earl of Dorset

Robert Sackville, 2nd Earl of Dorset, d. 1609
Lucas de Heere

Anne Clifford, daughter of Earl of Northumberland
Mytens

Married Richard, 3rd Earl of Dorset

Richard Sackville, 3rd Earl of Dorset 1589—1624
Marc Gheeradts

Mary Curzon, daughter and heiress of Sir George Curzon, of Croxhall, Derbyshire *Marc Gheeradts*

Married Edward, 4th Earl of Dorset. (She was buried in Westminster Abbey).

Lionel Cranfield, Earl of Middlesex, father of Lady Frances Cranfield, who married 5th Earl of Dorset *Mytens*

Lord High Treasurer to James I.

Charles Sackville, 2nd Duke of Dorset, 1711—1769
Vanloo

Represented in the costume of a Roman Emperor

Lionel Sackville, 1st Duke of Dorset, 1688—1765, and his sister Lady Mary Sackville, afterwards Duchess of Beaufort *Sir Godfrey Kneller*

Mary Compton, daughter of the Earl of Northampton
Sir Godfrey Kneller
Married Charles, 6th Earl of Dorset, b. 1668, d. 1691

Edward Sackville, 4th Earl of Dorset, d. 1652

Lionel Sackville, 1st Duke of Dorset, 1688—1765
Sir Godfrey Kneller
Created Duke of Dorset, 1720. Twice Lord Lieutenant of Ireland.

Arabella Diana, daughter and co-heiress of Sir John Cope *Madame Vigee Le Brun*
Married John Frederick, 3rd Duke of Dorset. Secondly married 1st Earl Whitworth

George John Frederick Sackville, 4th Duke of Dorset, b. 1793, d. 1815 *Sanders*

John Frederick Sackville, 3rd Duke of Dorset, Ambassador at Paris, b. 1745, d. 1799 *Gainsborough*

Elizabeth, daughter of Lt.-General Colyear *T. Hudson*
Married Lionel, 1st Duke of Dorset

Charles Sackville, 6th Earl of Dorset, b. 1637, d. 1706
Sir Godfrey Kneller

Outside the Ball Room there is a small landing at the top of a staircase, which leads down to the private sitting rooms, in which there is an ivory chair brought back from the East by Lord Amherst, second husband of

Lady Mary Sackville, Countess of Plymouth. Lord Amherst was sent as Ambassador to China in 1806, and in 1823 was Governor General of India. He died at Knole in 1859. A landscape by Berchem hangs near the door leading to the Crimson Drawing Room.

THE CRIMSON DRAWING ROOM
OR
REYNOLDS' ROOM.



MOST of the pictures in this room are by Sir Joshua Reynolds. A very striking and beautiful full length portrait by Hoppner, of Arabella Diana Cope, 3rd Duchess of Dorset, hangs on one side of the fire-place, and on the other side is a fine portrait by Reynolds of her husband, the 3rd Duke.

This Duke succeeded in 1769, being then about 24 years old, and was appointed Ambassador to Paris in 1783, where he remained until shortly before the outbreak of the Revolution. During his stay in Paris he was admitted, by means of Madame de Polignac, into the intimate circle surrounding the Queen, Marie Antoinette.



An old guide-book to Knole published a few years after his death, which took place in 1799, says that "he was extremely fond of Knole; and, while he was constantly adding to its internal embellishments, he would not suffer its external form and character to be altered, but expended considerable sums in its repair." As a young man he travelled a great deal in Italy, where he made the purchases of pictures previously mentioned.

Many of the pictures in this room were painted at Knole for him, Sir Joshua Reynolds and Gainsborough being both friends of his; he acted as one of the pall-bearers at the funeral of Reynolds. The receipts for the payments of these pictures show that £37 10s 0d. was the price for a half-length portrait, while for his own full length picture by Reynolds, he paid £300.

Besides being a patron of art, he did much to encourage the game of cricket in the County, and presented the Vine Cricket Ground, which is believed to be the oldest Cricket Club in England, to the town of Sevenoaks. In the library there is a small print representing a cricket match played at Sevenoaks, for the sum of Five Hundred Guineas, between "His Grace's men and Mr. Horace Mann's men."

Upon an easel stands what is certainly one of the most valuable and celebrated pictures at Knole—a portrait by Gainsborough, of Miss Linley and her brother. This lady was the wife of Richard Brinsley Sheridan, and evidently a most beautiful woman. The face in this picture is said by competent authorities to be the finest ever painted by Gainsborough.

Another portrait in this room by the same master is that of Lord George Sackville, son of Lionel, 1st Duke of Dorset. As has been before mentioned, he assumed the name of Germaine on succeeding to the property of Lady Betty Germaine. At the battle of Minden in 1759 he was in command of the British Cavalry, and incurred the displeasure of Prince Ferdinand, of Brunswick, the Commander-in-Chief, for not advancing with sufficient promptitude. His conduct on this occasion was afterwards the subject of a Court Martial, the verdict of which was given against him. The affair created considerable stir at the time, and aroused the sympathy of Voltaire, who wrote him a letter expressing his regret at the accusations brought against his honour. He was, however, afterwards re-instated in the popular favour, and was somewhat more successful as a statesman than he had been as a soldier.

He was Colonial Secretary during the American War, and was created Baron Bolebroke and Viscount Sackville in 1782.

An interesting portrait is that of Miss Hannah Lightfoot by Sir Joshua Reynolds. The story concerning this lady, who belonged to the Society of Friends, and was known as the Fair Quakeress, is that she so aroused the admiration of George III., then Prince of Wales, that he privately married her in 1759. This marriage, if it ever took place, was however kept secret, and Miss Lightfoot was disposed of and married a Mr. Axford. In connection with this story it may be of interest to relate that in 1904 the present Lord Sackville received a letter from an American lady who said that she was the great-granddaughter of Hannah Lightfoot and George III., and stated that the son of this marriage emigrated to America during the Revolutionary War, and settled there under the name of George Rex, by which name his descendants have since been known.

The oriental carpet in this room is one of the most valuable in the house, the figures of men and animals being very curious—it must be about 300 years old.

The walls are hung with old red Genoa velvet and the chairs and furniture are covered with the same material. The fire-place and ceiling resemble in character those in the Ball Room, and are in the Italian Renaissance style. The fire-dogs, which stand on each side of the hearth, are of silver, and of the time of Charles II.

In the corner, behind the picture of Miss Linley, there is a Louis XV. cabinet inlaid with mother-of-pearl, surmounted by an ormolu clock. The cabinet is curious in that the decoration of it, although made in France, is in imitation of Chinese work. The centre of the room is occupied by a table on which there is a toilet service of jaspar and silver.

PICTURES

John Frederick, 3rd Duke of Dorset. *Sir Joshua Reynolds*

Robinetta. *Sir Joshua Reynolds*

A similar picture to this is in the National Gallery. "Robinetta" was Magdalene Lewis, afterwards Countess of Dysart.

David Garrick. *Sir Joshua Reynolds*

Actor, b. 1717, d. 1779.

The Infant Samuel. *Sir Joshua Reynolds*



MISS LINLEY AND HER BROTHER.
(Gainsborough.)

Count Ugolino, and his two sons starved to death in the prison of Pisa. *Sir Joshua Reynolds*

Miss Hannah Lightfoot. *Sir Joshua Reynolds*
The Fair Quakeress.

Samuel Johnson. *Sir Joshua Reynolds*

Arabella Diana Cope. *Hoppner*
Married 3rd Duke of Dorset.

John Frederick Sackville, 3rd Duke of Dorset. *Sir Joshua Reynolds*
Painted in his Coronation Robes.

Oliver Goldsmith. *Sir Joshua Reynolds*
Poet and Author, b. 1728, d. 1774.

Samuel Foote. *Romney, after Sir Joshua Reynolds*
Actor and Dramatist, b. 1720, d. 1777.

Lord George Sackville. *Gainsborough*
Son of 1st Duke of Dorset. Created Viscount Sackville.

The Fortune Teller. *After Sir Joshua Reynolds*

Sir Joshua Reynolds. *Sir Joshua Reynolds*
At the back of this portrait "Sir Joshua Reynolds, painted by himself and presented to His Grace the Duke of Dorset in 1780."

Hwang a Tung, a Chinese Youth. *Sir Joshua Reynolds*
Educated at the Grammar School, Sevenoaks.

Peg Woffington *Sir Joshua Reynolds*
Actress, d. 1760.

Miss Linley and her brother. *Gainsborough*
Afterwards Mrs. Richard Brinsley Sheridan.

THE CARTOON GALLERY,

FORMERLY CALLED

THE GREAT GALLERY.

THIS gallery, which opens directly out of the Crimson Drawing Room, is 90 feet long, and derives its name from the large cartoons illustrating incidents in the lives of the Apostles, which hang on the walls. The history of these paintings is that Charles I., having heard much of the original cartoons painted by Raphael, sent his Court painter, Mytens, to copy them, and was so well pleased with the result that he bought the originals and gave the copies by Mytens to Edward Sackville, Earl of Dorset, for this gallery. Raphael's originals were formerly at Hampton Court and are now in the South Kensington

CARTOON GALLERY.

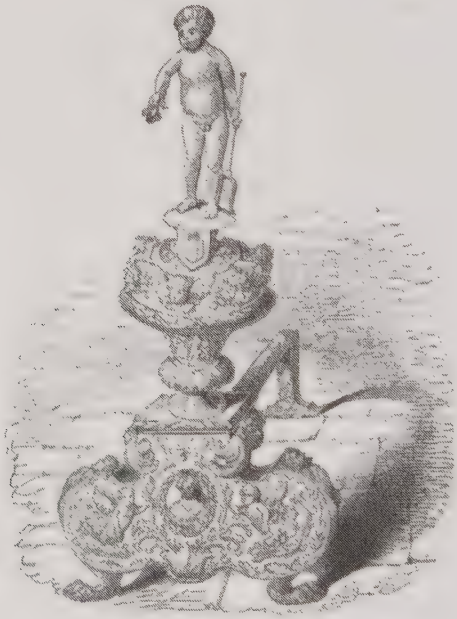


Museum. These same cartoons were reproduced in tapestry at Mortlake during the reign of Charles I.

The full length portrait of the Earl of Surrey (who was beheaded in the reign of Henry VIII.), has been ascribed by some to Holbein and by others to Moroni. Below it stands a table and two large tripods of Charles II.'s time inlaid with platinum and brass, and on the table are drawings by Guercino, Laudido and Carraci. The ceiling and fire-place in this gallery are of the same style and period as those in the Crimson Drawing Room and Ball Room—the silver fire-dogs, which are very noticeable on account of their design and workmanship, are of the time of Charles II.

The chairs and stools of the 17th and 16th centuries are very fine specimens of English furniture, more especially those at the far end of the gallery, which are covered in brilliant coloured velvets of various shades. Underneath the covering of one of the sofas was found, a short time ago, the original material with which it was covered and which dated from the reign of Elizabeth. The present red velvet is of the seventeenth century. Their woodwork also is handsomely carved, and they are probably

the work of Italian workmen, who were so plentifully introduced into England on account of their skill in furniture making during the reigns of Elizabeth and James I.



FIRE-DOG IN THE CARTOON GALLERY.

Nearly opposite the fire-place there is a curious old leather chest, elaborately studded with brass nails, which belonged to the 1st Earl of Dorset, Lord Treasurer to Queen Elizabeth. On the table at the far end of the

gallery are three handsome and very valuable vases of Nankin china. Very fine also are the elaborately chased gilt locks on all four doors in this room. These locks were the gift of William III. His monogram and crown are very finely chiselled on them. The fire-place, ceiling and general proportions of the Cartoon Gallery served as a model for the large gallery at the British Pavilion at the Paris Exhibition of 1900.

PICTURES

King Henry VIII. *After Holbein*

Henry Howard, Earl of Surrey. ? *Holbein*

Son of Thomas, Duke of Norfolk 1547.

Sir Thomas More. *After Holbein*

Lord Chancellor to Henry VIII.

Mary, Queen of Scots. *Zucchero*

Henry Somerset, 5th Earl and 1st Marquis of Worcester.

Defender of Raglan Castle against Cromwell.
Lord Glamorgan, his eldest son, made the first steam-engine.

Portrait of a Gentleman. *Tintoretto*

Sir Walter Raleigh.

Elizabeth Throgmorton

Maid of honour to Queen Elizabeth, married Sir Walter Raleigh.

The stained glass shields, being coats of arms, let into the windows, are a record of the alliances of the Sackville family from the time of Sir Robert Sackville in the 11th century to that of Richard, the 3rd Earl of Dorset, and are as follows:—

ARMS IN WINDOWS.

Sackville and	Clifford.	Sackville and	Arundell.
,,	Howard.	,,	De la Beech.
,,	Baker.	,,	Mortimer.
,,	Bruges.	,,	Malyns.
,,	Boleyn.	,,	Aguillon.
,,	Digges.	,,	Hastings.
,,	Brown.	,,	Normanville.
,,	Culpepper.	,,	Brook.
,,	Nowers.	,,	Vere.
,,	Dalingridge.	,,	Den.

Sackville and Woodville.

Besides these coats there are twelve others—six in the large window in the recess, and six in the window at the end of the gallery. They belong to families in no way

CARTOON GALLERY—WINDOW.



connected with Knole, and there is no apparent reason for their having been placed there. They are all of them the arms of law officers of the Crown, as follows:—

John Popham.	Attorney General.
John Purkinge.	Sergeant at law.
Gilbert Gerrard.	Master of the Requests.
Suagge.	Master Sergeant at law.
John Herbert.	Master of the Requests.
William Aubrey.	Judge of Audience.
Julius.	Judge of Admiralty.
Roger Manwoode.	Chief Baron of Exchequer.
Christopher Wray.	Lord Chief Justice.
William Lewyn.	Judge of Prerogative.
Ralph Rokesby.	Master of Requests.
Richard Cole.	Of the Arches.

KING JAMES I. BEDROOM.



THIS, one of the most interesting and picturesque of the rooms at Knole, is reached from the Cartoon Gallery by a short passage, out of which opens a small room, doubtless used as an antechamber, and known as the King's Closet, in which there is a remarkably fine carved oak chest.

The bedroom was prepared and the bed and furniture purchased for the reception of James I. on the occasion of one of his visits to Knole. Tradition says that the bed alone cost £8,000. The curtains, counterpane and pillows of the bed are richly embroidered with gold and silver, and were lined originally with crimson satin, although the colour has almost entirely faded, except on

KING JAMES I. BEDROOM.



the inside which has not been exposed to the light. The lining also is very delicately embroidered in gold and silver. The mattresses are of white satin.

The walls are hung with Flemish tapestries, representing scenes from the history of Nebuchadnezzar, of which another example is to be found at Glamis Castle in Scotland. The chairs, stools and sofa are all of the date of James I., and, as mentioned above, are the work of Italian workmen in England.

The most striking feature of this room is the profusion of silver, all of the time of Charles II. The largest and most important piece is a table of magnificently chased silver with two tall tripods standing on each side of it, and a large looking glass above it, while on the walls are fourteen silver sconces of the same period. There are in all twenty-six of these sconces, but twelve have lately been removed to one of the private rooms, the Colonnade, where they show to better advantage than in the dark corners of this room.

The silver toilet service and looking glass on the dressing table near the window is mentioned by Cripps in

his work on English Plate as being particularly fine, and consists of two hair brushes and several boxes. All this silver was a wedding present to Lady Frances Cranfield, Countess of Dorset, and bears her monogram. The small vases with silver artificial flowers which stand on a small cabinet to the left of the dressing table are Neapolitan and are probably of the early 16th century. On two very fine and valuable Spanish cabinets made of ebony and stained ivory there are some more silver urns and bowls, also of the time of Charles II. Of the same date are the silver fire-dogs in the hearth and on each side is a handsome ewer and basin.

The portrait over the fire-place is a contemporary one of King James I. while that over the door is of Sir Walter Raleigh.

This ends the description of the rooms ordinarily shewn to visitors.

SOUTH FRONT.



PRIVATE ROOMS.



THE private sitting rooms are on the ground floor, and face towards the garden or south-western side of the house. The first in order is a sitting room containing some fine pastels of the eighteenth century, the work of Rosalba Carriera (1675-1757), but the chief feature of the room is a charming portrait by Hoppner of three children, one of whom was the 4th Duke of Dorset, and the others his two sisters, Lady Elizabeth Sackville, Countess Plymouth, and Lady Mary Sackville, Countess De la Warr, the latter of which was the mother of the present Lord Sackville. The colouring and grouping of this picture are most pleasing,

and a pretty view taken in the Park near the Sevenoaks lodge forms a delightful background.

Over the fire-place an ornamental one of the date of Queen Anne, is a portrait of Lady Betty Germaine, the occupant of the rooms previously described. There are also two portraits of Lady Plymouth and Lady De la Warr, by Sanders and Beechey respectively.

PICTURES

La Muscovite. *Rosalba*

The Sackville Children. *Hoppner*

Lady Milton, daughter of Lionel, 1st Duke of Dorset. *Rosalba*

Lord John Sackville. *Duchess of Bedford*

This painting closely resembles a picture by Chardin, now in the possession of the German Emperor.

Lord John Sackville. *Rosalba*

The Earl of Chesterfield. *Rosalba*

Lady Betty Germaine. *Sir Godfrey Kneller*

Charles Sackville, 2nd Duke of Dorset. *Rosalba*

Lionel Sackville, 1st Duke of Dorset. *Rosalba*

Charles Sackville, 2nd Duke of Dorset. *Rosalba*

Rosalba Carriera. *Rosalba*

Lady Betty Germaine. *Rosalba*

Lady Elizabeth Sackville, 1795-1870. *Beechey*

Married 5th Earl De la Warr.

Lady John Sackville. *Rosalba*

Elizabeth Colyear, 1st Duchess of Dorset. *Rosalba*

Lady Mary Sackville. *Sanders*

Married Earl of Plymouth, 2ndly Earl Amherst.

The room is furnished in English and French satin wood of the eighteenth century.

The Library, which lies beyond this room, is lined from floor to ceiling with bookshelves, containing some valuable and well bound editions of the last two centuries. The casing of the shelves is in dark oak, and the old and quaintly carved fire-place and mantel piece are of the same wood. A curious specimen of the somewhat rare Mortlake tapestry hangs in a recess in this room, being a copy in tapestry from a picture, painted by Van Dyck, of

the Earl of Bristol and of the painter himself. The original painting from which this tapestry was copied is in the Prado Museum at Madrid. There are also two fine Louis XVI. writing tables.

The room next to the sitting room already described, is the Music Room.

SOUTH FRONT (FACING E.)



THE MUSIC ROOM.



THE paintings in this room are nearly all portraits of a high order of merit.

The first one, on the right of the door, is a portrait of the 3rd Duke of Dorset, executed in pastel by Romney, a medium very rarely employed by this painter.

The portrait next to it is of Ozias Humphrey, a miniature painter, also by Romney. Ozias Humphrey was employed by the 3rd Duke of Dorset to copy in miniature nearly all the family portraits then at Knole, and this collection of miniatures was left by the Duke to Mr. Bayle, his chaplain at Buckhurst, on whose death it was sold.

Ozias Humphrey and Romney came together to Knole previous to their journey to Italy in 1773.

The Comte de Chamcenetz, painted by Gainsborough, was an officer in the Swiss Guards of Louis XVI., and narrowly escaped with his life when the Tuileries were assaulted by the mob at the commencement of the Revolution. He came to England, and, being a friend of the Duke of Dorset, was a constant visitor at Knole.

In one corner of the room there is a cast of Houdon's celebrated bust of Sophie Arnould, a well-known French actress of the eighteenth century. Opposite to it is one of Madame Baccelli, an Italian opera dancer; her portrait by Sir Joshua Reynolds is also in this room. This lady made her first appearance in London at the Pantheon in 1779, and created a great sensation by her dancing. Walpole writes of her as dancing in Paris in 1788 with a blue bandeau on her head, having on it the motto of the Order of the Garter, she being then living under the protection of the Duke of Dorset. Previous to his marriage she came and resided with the Duke at Knole and caused much scandal by going to the County Ball at Sevenoaks, again wearing the Order of the Garter and the family

jewels. She had a suite of apartments set aside for her exclusive use at Knole in one of the towers over the inner wicket, which is still known as "Shelley's Tower," which is evidently an English version of her name. She also had a separate staff of servants, as in a list of the Duke's servants there appear several names set down as "Servants to Signora Baccelli." She died in Sackville Street in 1801, and sat for her portrait to Reynolds in 1782.

There are some very good drawings near the fire-place by various French artists, among which are Watteau, Boucher, Greuze, and Le Prince. The fire-place is a fine one of the Adam period and over it hangs a remarkably good Louis XV. cartel clock. The drawings of French actresses hanging beneath it are by Bernard, and there are also two small crayon portraits of the 3rd Duchess of Dorset by Cipriani and Bartolozzi.

The Sevres china on the mantelpiece is exceedingly fine.

PICTURES

John Frederick Sackville, 3rd Duke of Dorset *Romney*
Ozias Humphrey (Miniature Painter) *Romney*

Comte de Chamcenetz *Gainsborough*

Madame Giovanna Baccelli *Sir Joshua Reynolds*

Queen Charlotte *Russell*

Cupids *Nicolas Poussin*

Drawing of the Countess of Thanet *Hoppner*

Mrs. Bates (an Opera Singer) *Ozias Humphrey*

Arabella Diana Cope, 3rd Duchess of Dorset
Madame Vigee le Brun

La Fille au Chapeau de Paille *Monnier*

Queen Catherine of Russia

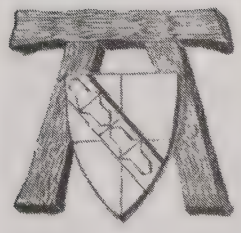
Cupids *Nicolas Poussin*

Lady Mary Sackville, Countess of Thanet (pastel) *Romney*



La fille au Chapeau de Paille.
(*Monnier.*)

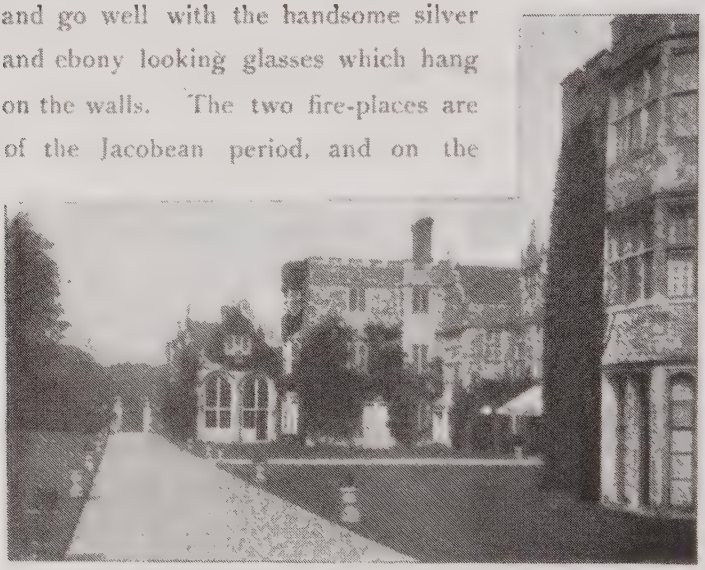
THE COLONNADE.



small room, called the Guard Room, on the walls of which are hung some old weapons and swords, divides the Music Room from the Colonnade. This last is a long low room with a fine Elizabethan ceiling, and is used as the drawing room. On one side of it is a row of arches filled in with windows, looking on to the garden. These windows were put in at a later date than the arches, and it is probable that formerly this room was partly open to the garden, and hence bore the name of the Colonnade.

The arches are reproduced in painting on a grey background on the walls. This room in common with all the private sitting rooms and bedrooms is now lighted with

electric light, the fittings for which have as far as possible been adapted to suit the style and period of the house. In the Colonnade twelve of the silver sconces from King James I.'s bedroom have been utilized for this purpose and go well with the handsome silver and ebony looking glasses which hang on the walls. The two fire-places are of the Jacobean period, and on the



mantel pieces stand some very fine silver ginger-jars of the time of Charles II., which match those in the King's bedroom. The two silver chandeliers of the same period are exceedingly handsome. The cupboard at the far end of the room contains some valuable specimens of Chelsea, Dresden, and Crown Derby china, as well as a very good

COLONNADE.



collection of Battersea enamel boxes. It is curious to note that the chintzes covering the chairs in this room are over a hundred years old, and in spite of their age and the frequent cleanings which they have undergone, still retain their original freshness of colour. They are of a material known as Toile de Jouy.

The oak door at the far end of the Colonnade leads into a small lobby containing a case filled with Biscuit de Sevres and Worcester china. This lobby forms the passage into the Dining Room or Poet's Parlour, as it was formerly called.

THE DINING ROOM.



IT was in this room in 1645 that the Parliamentary Commissioners held their court of sequestration which has been mentioned already.

The pictures consist almost entirely of the portraits of the poets and men of letters of the Restoration period, most of whom were the personal friends of Charles, 6th Earl of Dorset, who was a great patron of art and literature. He himself was a poet of some talent and the author of the song, "To all you ladies now on land," which he is said to have composed at sea on the eve of a naval engagement with the Dutch. It is also related of him that on the occasion of a party of his friends being


Deer Park Westerham Sevenoaks

assembled at Knole, it was proposed that each guest should write an impromptu, and that the poet Dryden who was also present, should be called on to decide which was the most apt. Each person present, including Lord Dorset, having handed his composition to the umpire, Dryden rose and said that having carefully perused them all he had come to the conclusion that none of them could surpass their host's, which ran thus: "I promise to pay Mr. John Dryden or order five hundred pounds on demand. Dorset."

A very flattering epitaph written by Pope to this Lord Dorset hangs in Lady Betty Germaine's china closet at the end of the Leicester Gallery.

PICTURES

George Frederick Handel, 1684-1799 — *Denner*

Earl Whitworth, 2nd husband of the 3rd Duchess of Dorset — *Hoppner*

Samuel Garth, M.D., 1661—1718 — *Sir Godfrey Kneller*
Physician and Poet

Abraham Cowley, 1618—1667 — *Adrian Hanneman*
Poet

Thomas Hobbes, 1588—1679 — *Dobson*
Philosopher

John Locke, 1632—1704 — *Sir Godfrey Kneller*

Oliver Cromwell — *Walker*

Thomas Otway, 1651—1685 — *Soest*
Poet

Thomas Betterton, 1635—1710 — *Sir Godfrey Kneller*
Poet and Playwright

Edmund Burke, 1729—1797 — *Opie*

Samuel Butler, 1612—1630 — *Soest*
Author of Hudibras

Sir Walter Scott, 1771—1832 — *Thomas Phillips*

Earl of Rochester, 1647—1680 — *Dubois*
Satirical Poet and Courtier

Sir Kenelm Digby, 1603—1665 — *Van Dyck*

Mountjoy Blount, Earl of Newport and Lord George Goring — *Van Dyck*

Scene in the Steward's Room at Knole in the time of the 1st Duke of Dorset — *Vandergucht*

Containing portraits of Thomas Durfey; Maxmilian Buck, Chaplain; Lowry, the Steward; George Allen, a Clothier; Mrs. Moss; Jack Randall. Bequeathed to the Duke of Dorset by Chief Baron Lant.

Charles de Malloney — *Van Dyck*
Engraver, of Antwerp

Edmund Waller, 1605—1687 — *Riley*
Poet

Counsellor Strode

Arcangelo Corelli, 1653—1713 — *Vito Maio*
Composer

Picture of the Hall at Knole — *Dahl*

Matthew Prior, 1664—1721

Charles Sackville, 6th Earl of Dorset, 1637—1706
Sir Godfrey Kneller

Nicholas Rowe, 1673—1718 — *Sir Godfrey Kneller*
Dramatist and Poet

Thomas Flattman, 1633—1688 — *Thomas Flattman*
Poet and Painter

William Cartwright, d. 1643 — *Riley*
Actor and Bookseller

John Dryden, 1631—1701 — *Sir Godfrey Kneller*
Poet

Alexander Pope, 1688—1744 — *Van Loo*

William Wycherley, 1640—1729 — *Sir Godfrey Kneller*
Dramatic Poet

William Congreve, 1670—1729 — *Sir Godfrey Kneller*
Dramatic Poet

Ben Johnson, 1574—1637
Dramatic Poet

William Shakespeare, 1564—1616
A replica of the Chandos portrait

John Fletcher, 1570—1625
Dramatist

Francis Beaumont, 1584—1615
Dramatist

The Private Bedrooms are almost entirely furnished with Chippendale and Sheraton furniture of very fine quality. The room formerly occupied by Archbishop Cranmer has already been mentioned and another fine bedroom is the one known as the Queen's room, having been used by Queen Victoria on the occasions of her private visits to Lady De la Warr, the present Lord Sackville's mother. The Venetian bedstead in this room is a fine one. The two other most noticeable bedrooms are George III.'s, in which there is a four-posted bed embroidered with that king's name and arms; and the Gateway Room which is entirely furnished in the Empire style and contains some good pieces of furniture of that period which were given by Napoleon I. to Lord

Whitworth, the 2nd husband of the 3rd Duchess of Dorset.

The passage leading from the Inner Wicket to the Great Hall and known as the Parlour Passage, contains some interesting portraits. The following is a list of them:

PICTURES.

The two sons of Edward, 4th Earl of Dorset *Cornelius Neue*

Richard Sackville, Lord Buckhurst, 1622-1677, afterwards 5th Earl of Dorset; and Edward Sackville, married Baroness Norreys. Killed in the Parliamentary War near Abingdon in 1646.

George Villiers, 2nd Duke of Buckingham *Janssens*

Sir Hatton Fermor *Van Somer*

Killed by a fall from his coach, 1640

Lady Anne Clifford *Mytens*

Countess of Dorset and afterwards Countess of Pembroke and Montgomery

George Villiers, Duke of Buckingham, 1592-1628 *Honthorst*

The favourite of King James I.

Richard Sackville, 5th Earl of Dorset *Soest*

William, Prince of Orange *Cornelius Van Ceulen*

at the age of 7, and afterwards King William III.

Mary Curzon — *Marc Gheeradts*

Wife of Edward, 4th Earl of Dorset, Governess of the children of Charles I. Was buried in Westminster Abbey.

Anthony Ashley, 1st Earl of Shaftesbury, 1621-1683 — *Greenhill*

Lord Chancellor in 1672.

Thomas Sackville, 1st Earl of Dorset — *Marc Gheeradts*

Frances Cranfield — *After Van Dyck*

Married Richard, 5th Earl of Dorset

Children of the 5th Earl of Dorset

Charles Sackville, Lord Buckhurst, afterwards 6th Earl of Dorset
Edward Sackville
Lady Mary Sackville, afterwards Lady Broghill and Countess of Orrery

Thomas Sackville, 1652-1675 — *Lely*

Youngest son of 5th Earl of Dorset

Charles Sackville, 6th Earl of Dorset

Children of the 5th Earl of Dorset — *Lely*

Lady Anne Sackville, b. 1650
Countess of Hume
Lady Frances Sackville, b. 1655
Viscountess Lanesborough

Mrs. Whitworth — *Lely*

Spencer Compton — *Cornelius Van Ceulen*

2nd Earl of Northampton, 1601-1643

Sir Thomas More — *After Holbein*

Edward Sackville, 4th Earl of Dorset — *After Van Dyck*

Elizabeth, Queen of Bohemia, 1596-1662 *Honthorst*

Daughter of James I. Married Frederick, 5th Elector Palatine. Queen of Bohemia 1619

Frederick, Elector Palatine, 1596-1632 *Honthorst*

Afterwards King of Bohemia. Married Elizabeth, daughter of James I.

Princess Louisa of Bohemia, 1623-1709 *Honthorst*

Daughter of King and Queen of Bohemia

Sophia Dorothea, 1630-1714 *Honthorst*

Electress of Hanover. Youngest daughter of King and Queen of Bohemia. Married Ernest, Elector of Hanover. Granddaughter of James I. and mother of George I.

The corresponding passage on the other side of the Stone Court leading to the private bedrooms and called Lord George's passage, has the following pictures:

Woman holding a Candle. *Schalcken*

Sir Kenelm Digby, 1603-1665. *After Van Dyck*

Three small pictures. *Cuyp*

Portrait of a Lady.

Woman holding a Candle. *Schalcken*

Portrait of a Gentleman.

Portrait of a Lady.

Lady Frances Cranfield. *After Lely*

Married Richard, 5th Earl of Dorset.

St. John Baptist. *Corregio*

Bought in 1771 by the 3rd Duke of Dorset.

Head of old Man.

Portrait of a gentleman in a blue coat

Thomas Betterton, 1635-1710. *Sir Godfrey Kneller*

Actor.

Lady Anne Campbell.

Daughter of the Duke of Argyll and Greenwich. Married in 1741 William, 2nd Earl of Strafford. Died in 1785.

Portrait of a man.

Elizabeth Colyear.

Married Lionel, 1st Duke of Dorset.

Venetia, Lady Digby, 1600-1633.

Daughter of Sir Edward Stanley. Married Sir Kenelm Digby Similar to an engraving by Hollar.

Portrait of a Lady.

Portrait of a Lady.

Charles Montagu, 1st Earl Halifax, 1661-1715.

Sir Godfrey Kneller.

Son of Earl of Manchester. Chancellor of the Exchequer, 1695.

Charles 1st and Queen Henrietta Maria.

Sir Fleetwood Shepherd.

Usher of the Black Rod.

Catherine Phillips, 1631-1664.

Poetess. Daughter of Mr. Fowler, a London Merchant.

Margaret Sackville, Countess of Thanet.

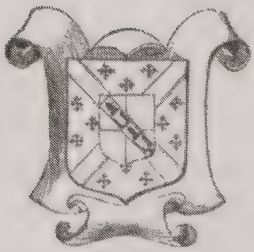
Monsieur de St. Evremont, 1613-1703.

French Writer.

NORTH-EAST FRONT.



ATTIC GALLERIES.

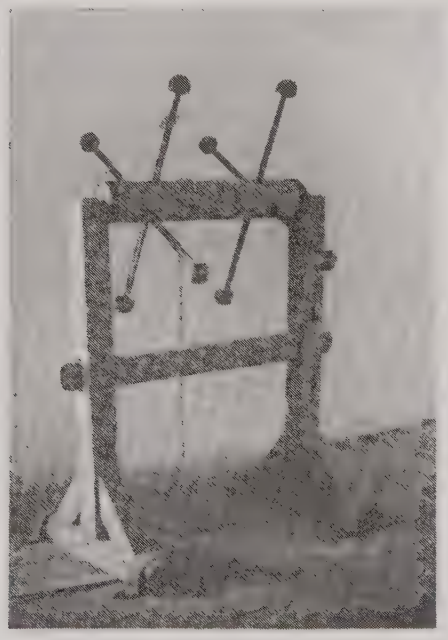


NONE the less interesting, as examples of the many and varied rooms required by the household in the Elizabethan and Jacobean periods are the numerous Attics or "Wardrobes" on the upper floor, and immediately over the state apartments. Though not, of course, lofty, they are in some cases very long, and are well lighted by the quaint Dormer windows, which seen from the outside give such a character to Knole. The one known as the "Retainer's Gallery," extends the whole length of the house from north to south, and is reached by two staircases, the principal one leading

from the Colonnade vestibule and also by a smaller one from near the Kitchen, passing behind the musicians Gallery in the Great Hall. This gallery is immediately over the Hall and Crimson Drawing-rooms ; it has a very handsome plaster ceiling and stone fire-place, proving it to have been a room of considerable importance. At its south end to the right a door leads into another long gallery extending over the whole of the south wing to the Green Court ; and to the left a passage leads into other rooms of a similar character. One, which is above the Ball Room, contains some curious leather chests and travelling trunks, mostly Jacobean. One of them, studded with brass nails, bearing the date 1623. These old chests bear evidence of having all been forced open, and are in all probability those which in Cromwell's days were broken open by his troopers, who plundered Knole. In a memorandum still existing relative to this, among other details is set forth : "They have broken open six trunks ; in one of them was money. What is lost we know not in regard the Keeper of it is from home," etc., etc.

One of the Attics above the Spangled Bedroom and Leicester Gallery on the east side of the house is called the Dumb Bell Gallery, a name which has possibly been

handed down from Jacobean times. It contains a curious wooden machine resembling the windlass used for hauling up the buckets from a draw well, but has no handles. A



Dumb-Bell of the 17th Century.

rope is wound round the middle of the roller, and at each end are four iron arms, each with a poise or ball of lead at the end. The rope formerly passed through a hole in

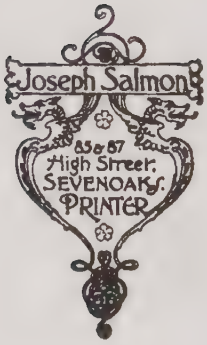
the floor (which still exists) into the Leicester Gallery below. A person by pulling this rope in this gallery would cause the roller with the iron arms poised with lead to revolve at the first pull, and the impetus thus given would re-wind the rope again, and so continue to wind and unwind at each pull, thus giving the same exercise as that of ringing a bell in a Church tower without producing any sound.

The late Professor R. S. Ferguson, F.S.A., Chancellor of Carlisle, in a paper read before the Archæological Society, March 1895, attributes this machine to the 17th century, and was greatly interested in its discovery. He wrote to many Archæologians to try and find if there was any other such known in England, but without success.

Doubtless it is the missing link in the derivation of the name "dumb-bell," which is now applied to short bars of iron or wood weighted at each end and used with the hand. These were probably developed from the windlass dumb-bell by some athlete, who cared nothing about practising bell ringing, but who wished to develope his arms.



Sir Henry Dryden attributes this machine to the 17th century "when bell ringing was part of a gentleman's education and practice. It was probably to keep in practice the arms for bell-ringing, not merely for exercise."


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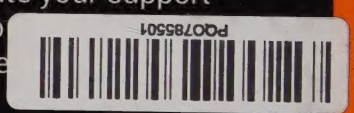
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